

VISIT...

LANZAROTE
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MUSE

SHOWBIZ

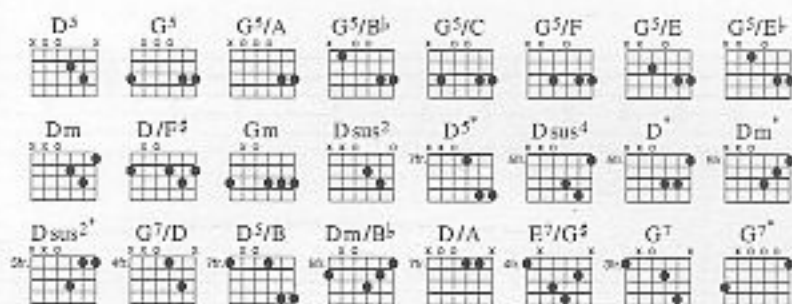


ENTERTAINMENT
WEEKLY
A
M
A
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G
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E

ALL THE SONGS FROM THE ALBUM REWRITTEN
FOR VOCT & GUITAR & STANDARD NOTATION & GUITAR TABLATURE
INCLUDING LYRICS & CHORD SYMBOLS

Cave

Lyrics & Music by Matthew Bellamy



Intro ♩=120

(D)

Gr. 1

f w/distortion

TAB

6 6 6 6 6 7

6 6 6 6 6 7

Two girls, arr. for one

The musical notation for 'Two girls, arr. for one' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 2/4. The piece is in 2/4 time. The notation includes a series of eighth and sixteenth notes, with some measures containing a 'B' above the staff, indicating a barre. The piece ends with a double bar line.

13-13 13-13 13-13 13-13 13-13 13-13 13-13 15-15 12 14-14 13-13 13-13 13-13 13-13 13-13 13-13 15-15 12 14-14

13-13 13-13 12-12 13-13 12-12 13-13 15-15 12 14-14 13-13 12-12 13-13 12-12 13-13 15-15 3-3 2-2 0-0

Verse

D⁵

Gtr. 1

I. Leave me a - lone, it's no-thing se - ri - ous. I'll do it my - self,

Bass arr. for gtr.

5-5-5 3 5 4 5 3 4 5-5-5 3 5 4 5 3 4 5-5-5 3 5 4 5 3 4

G⁵ G⁵/A G⁵/B^b G⁵/C

it's got no-thing to do with you, and there's no-thing that you

Gtr.

5 5 5 3 5 4 5 3 4 0 0 0 1 1 3 3 0

G⁵ G⁵/F G⁵/E G⁵/E^b (D)

could do.

TAB

TAB

Verse
D⁵
Gtr. 1

2. You can see it and you can al-most hear it too, you can al-most taste.
4. Leave me a-lone, it's no-thing se-ri-ous, I'll do it my-self.

(Gtr. 1 §)

Bass arr. for gtr. 1/4

TAB

G⁵ G⁵/A G⁵/B^b G⁵/C

it, it's no-thing to do with you } and there's still no-thing that you
it's got no-thing to do with you.

TAB

Gm Dm D/F#

and I'll burn your heart
and ar - rest me for my a - way.
mis takes

TAB

Gm To Coda ⊕

TAB

(D)

Two girls arr. for one

1/2

TAB

TAB

TAB

Verse

125

Gtr. 1 0'

3. Please close your ears _____ and try to look a - way _____ so you'll nev - er _____ hear _____

Bass arr. for str.

Q5

G5/A

G⁵/B^b

G5/C

— a a sin - gle word I _____ say _____ and don't ev - er come

G5

 G^5/F G⁵/E G^5/E^1 D³

THE WAY _____

D. $\frac{8}{15}$ al Coda $\oplus$

♣ Coda

Bridge
D⁵

yeah.

TAB

Dsus²

mf let ring ...

TAB

Dm

TAB

Piano arr. for Gtr.

D⁵*

Dsus⁴

D*

Dm*

Dsus²*

let ring ...
mf w/clean tone

TAB

D*

G⁷/D

TAB

Outro
D⁵/B

Dsus⁴(B^bass) D^{*}

Dsus²*

Dm/B^b

f w/distortion

D/A

E⁷/G[♯]

G⁷

G⁷*

D⁵/B

Dsus⁴(B^bass) D^{*}

Dsus²

use thumb on @

Dm/B^b

D/A

E⁷/G[♯]

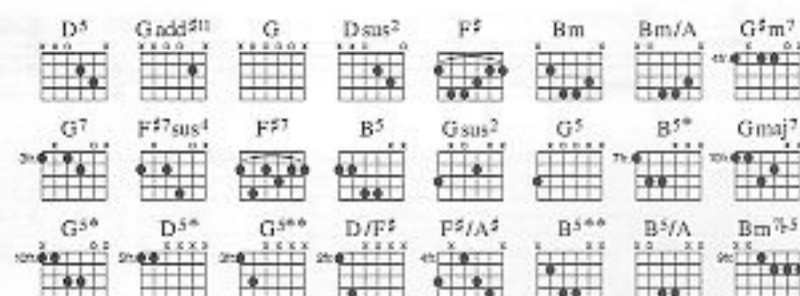
G⁷

G⁷*

D⁵

Escape

Lyrics & Music by Matthew Bellamy



Intro $\text{♩} = 76$

Intro $\text{♩} = 76$

Chords: D⁵, Gadd^{#11}, G, D⁵, Dsus²

Gr. 1

Verse

Chords: Gadd^{#11}, G, D⁵, Gadd^{#11}, G, D⁵

1. You would say an - y - thing and you would try

Chords: Gadd^{#11}, G, D⁵, Gadd^{#11}, G

an - - - y - thing, to es - cape your mean - ing - less

Pre-chorus

D⁵ Gadd^{♯11} G F[♯] (A[♯]bass)

and your in - sig - ni - fi - cance. You're un - con -

let ring ...

TAB

Bm Bm/A G[♯]m⁷ G⁷

- troll - a - ble, and we are un -

TAB

F[♯]7sus⁴ F[♯]7 F[♯] (A[♯]bass)

- love - a - ble. And I don't want

TAB

Bm Bm/A G[♯]m⁷ G⁷

you to think that I care I nev - er would, I nev - er

TAB

Chorus

B⁵F#7sus⁴

F#7

could _____ a - gain. Why _____ can't you just

Gtr. 2 (two gtrs. arr. for one)

Gtr. 1 tacet *f* w/distortion

TAB

2

0 0 4 3

4 4 3 3 2 0

2 2

Gsus²G⁵B⁵Gsus²G⁵

love _____ her, and why _____ be such a mon - - - ster.

TAB

7 7 7 7 5 5 5 0 4 4 3 3 2 0

5 5 5 5 5 5 5 0 4 4 3 3 2 0

3 3 3 3 3 3 3 0 2 2 2 2 2 2

B⁵Gmaj⁷G⁵B⁵

You bul - ly from a dis - - - tance. Your brain _____ needs some as -

Pre

Full

TAB

9 9 7 7 7 7 0 0 11 11 11 11 12 12 12 0 0 9 9 7 7 0 0

9 9 7 7 7 7 0 0 11 11 11 11 12 12 12 0 0 9 9 7 7 0 0

7 7 7 7 7 7 0 0 10 10 10 10 10 10 10 0 0 7 7 7 7 0 0

Gmaj⁷G⁵

Verse

D⁵G⁵

- sist - - - ance. 2. But I'll still take all _____ the blame,

TAB

11 11 11 11 12 12 12 0 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5

12 12 12 12 12 12 12 0 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5

10 10 10 10 10 10 10 0 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5

10 10 10 10 10 10 10 0 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Chords: $F^\sharp$, $F^\sharp/A^\sharp$, B^5 , B^5/A

and I don't want you _____ to think that I care,

TAB: 3 3 3 6 6 6 6 7 7 7 7 7 7 7 7 4 4

Chords: $G^\sharp m^7$, G^7 , $F^\sharp 7_{sus4}$, $F^\sharp 7$, Solo B^5

I nev-er would, I nev-er could _____ a - gain.

Two gtrs. arr. for one

w/wah-wah

Full Full

TAB: 4 4 4 4 4 3 3 11 11 11 11 11 11 11 11

Chords: G_{sus2} , G^5 , B^5 , G_{sus2} , G^5

TAB: 7 7 7 7 5 5 5 5 4 4 11 11 11 11 11 11 11 7 7 7 7 5 5 5 5 4 4 4 4

Chords: B^5 , Bm^7b5 , G_{sus2} , G^5 , B^5

8va

w/pitch bend set 2 octaves up

3

TAB: 10 10 10 10 10 10 10 10 0 7 7 7 7 5 5 5 5 4 4 4 4 0 4 4 4 4 4 4 0 0 0

Gsus² G⁵ D⁵ Gadd^{#11} G D⁵

Gtr. 1

Gtr. 2 w/ed lib feedback
mf w/clean tone

TAB

Verse

Gadd^{#11} G D⁵ Gadd^{#11} G

You would say an - - - y - thing

TAB

D⁵ Gadd^{#11} G D⁵

and you would try an - - - y - thing, to es - cape your

TAB

Gadd^{#11} G D⁵ Gadd^{#11} G D⁵

mean - ing-less and your in - sig - ni - fi - cance.

TAB

Falling Down

Lyrics & Music by Matthew Bellamy



$\text{♩} = 116$

A **A⁷** **D/A**

Gtr. 1

mf w/clean tone
let ring ...

TAB

Dm/A **A*** **E⁷**

TAB

D/A **A*** **Verse A** **A⁷**

1. I'm fall - - - - - ing
2. I was call - - - - - ing

TAB

2° w/slight distortion

D/A Dm/A A*

— down, — and fif - teen thou - sand peo - ple scream, —
 — your name — but you would nev - er hear me sing —

TAB

E7 D/A A*

they were all beg - ging for your — dream. —
 you would-n't let me be — gin. —

TAB

A A7 D/A

I'm fall - - - - - ing - - - - - down, —
 So I'm crawl - - - - - ing - - - - - a - way —

TAB

Dm/A A* E7

— five thou - sand hous - es burn - ing down — yeah, — no - one is gon - na save this —
 — 'cause you broke my heart in two — yeah — no I will not for - get —

TAB

Chorus
F#m

D/A A^x

town. you. } Too late, I al-rea-dy

TAB

F A^x C#7

found what I was look - - - ing for. You know it was - - -
You know it was - - -

TAB

1. D⁵ B7/D# E7

- n't here, no it was - - - n't here.
- n't you, no

TAB

2. B7/D# E7

it was - - - n't you, no.

TAB

Verse

A A⁷ D/A

3. Fall - - - - ing a - way

TAB

Dm/A A⁷

you - - - - would nev - er see me through

TAB

E⁷ D/A A⁷

no I could not for - get - - - you - - -

TAB

A A⁷ D/A Dm/A

Fall - - - - ing down, - - - five thou - sand hous-es

TAB

D/A

A^x

town yeah.

f

TAB

2 4 2 3 3

4 4 4 4 2

0 0 0 0 0

5 5 5 5 5

7 7 7 7 7

5 6 0 4 3

Chorus
F#m F

Too late I al - rea - dy found what I was look

TAB

ing for no it was

TAB

D⁵ **B⁷/D⁵**

- n't you, no it was

TAB

E⁷ **A**

- n't you. No

mf w/clean tone

TAB

A⁷ **D/A** **Dm/A** **A**

Fall - ing down now the world is up-side down yeah

TAB

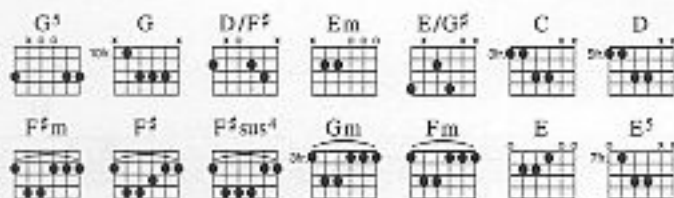
E⁷ **D/A** *rall.* **A⁺**

I'm head-ing straight for the clouds

TAB

Fillip

Lyrics & Music by Matthew Bellamy



♩ = 128
N.C.

Gtr. 1*

Ad lib fx

f w/distortion

G⁵

TAB

0 0 0 0 0 0 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

0 0 0 0 0 0 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

0 0 0 0 0 0 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

0 0 0 0 0 0 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

*Live gtr part - mute on quaver off-beats

TAB

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

TAB

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

1. cont.

G

2. It's

2.

 $F^{\#} \text{Sus}^4$

rall. $F\sharp$

Bridge J.72

Gm

Ac - cuse me

Piano arr. for Gtr.

mf w/clean tone let ring . . .

F#

Gm

trust me

I never _____ knew _____ that _____

(*accel.*)

Gr. 3

f w/dist.

conf. sim.

TAB

12-12-12-12-12-12-12-12-12-12-12-12-12-12-12-12

4-4-2-4-7 7-4-4-2-4-9

2-2-0-2-5 5-2-2-0-2-7

(*accel.*)

Chorus ♩ = 128

G⁵

And it's gon - na be____

And it's gon - na be

D/F#

Em

E/G#

our last me - mo - ty_____

and it's led_____ me _____ on_____

our last me - mo - ry _____ and it's led me on _____

C

D

E5

and on _____ to you.

and on to you.

G⁵D/F[♯]E^m

And it's gon - na be our last me - mo - ry

E/G[♯]

C

D

and it's led me on and on to you

F[♯]mF[♯]F[♯]m*rit.*

You

You

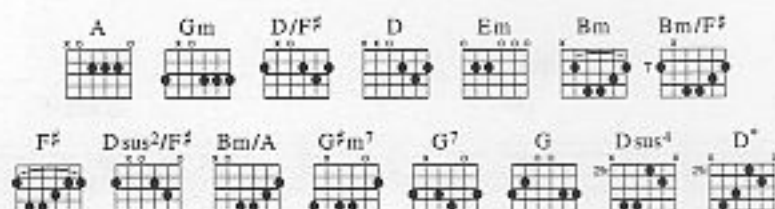
F[♯]F[♯]m

You

Oh

Hate This And I'll Love You

Lyrics & Music by Matthew Bellamy



Intro ♩ 54

Keyboard arr. for Gtr.

mf let ring...

A Gm D/F#

TAB

A Gm D/F#

TAB

Verse

A

Gm

D/F#

1. Oh I am grow - ing tired.

Gtr. 1

let ring...
w/slight dist. & chorus

TAB

A Gm D/F#

of al - low - ing you to steal

TAB

A Gm D/F#

eve - ry - thing I have

TAB

A Gm D

you're mak - ing me feel like

TAB

Chorus Em Bm Bm/F# F#

I was born to ser - vice you but

f w/dist. use thumb on @

TAB

A Gm D

so un - a - fraid to die 'cause

TAB

Chorus Em Bm Bm/F# F#

I was born to des - troy you and

use thumb on @

TAB

Em F# Bm

I am grow - ing by the hour

TAB

Bm/A G#m7 G7

and I'm get - ting strong in eve - ry way. Yeah

TAB

Em G Em

Yeah

TAB

G⁷ Em G Em
 You led me on you led me on

TAB
 3 4 0 4 3 0 2 2 0 0 2 2 0 3 3 3 0 2 0 0 0 0 0 0 3 0 0 0 0 0

F# Bm Bm/A Gm
 Ooh...
 TAB

D/F# A Gm Dsus4 D*

Keyboards arr. for Gtr.

TAB

Solo
A
Gtr. 2 (two gtrs. arr. for one)
w/slide
mf w/slight dist. & echo
Gm D/F#

1 2 (2) 3 4 7 7 7 7 7 7

[illegible]

Em Bm F#

Ooh.

Gtr. 1

Gtr. 2 cont. ad lib.

TAB

Em F# Bm

Ooh. Yeah.

TAB

Bm/A G#m7 G7

And I'm get - ting strong in eve - ry way Yeah.

TAB

Em G Em F#

Yeah. Ooh.

TAB

Bm

Bm/A

Gm

D/F#

Ooh. Ooh.

Gtr. 3

w/tremolo & pan
mf w/clean tone

TAB

A

Gm

D

Gtr. 1

TAB

Outro

A

Gm

D/F#

Keyboards arr. for Gtr.

let ring...
mf w/clean tone

TAB

A

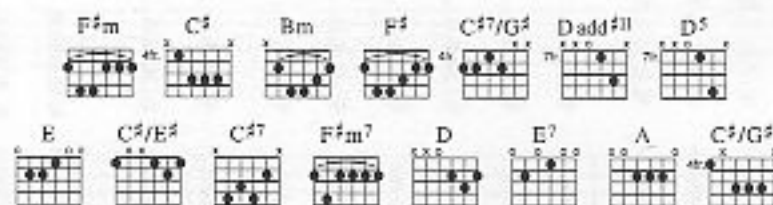
Gm

D

TAB

Muscle Museum

Lyrics & Music by Matthew Bellamy



Intro ♩ 80

N.C.

Bass arr. for gtr.

F#m

C#

Gtr. 1

mf w/clean tone & pitch shift set up one octave*

* Live gtr. part - on the recording only the lower note is played, harmony notes are played by intelligent harmoniser.

F#m

F#

1. Bm

2. Bm

Verse

F#m

C#

F#m

1. She had some-thing to con - fess to, but you don't have the time so look the oth - er...

Bass arr. for gtr.

Bm F#m C#

way. You will wait un - til it's ov - er, to re-veal what you'd nev - er

TAB

3 4 4 5 2 5 2 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4

F#m Bm F#m

shown her, too lit - tle much too late.

Gtr. 2

P.M. *mf* w/clean tune

TAB

4 4 4 4 4 4 2 3 4 4 5 2 5 2 3 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4

C# F#m

TAB

1 1 3 3 1 1 3 3 1 1 3 3 1 1 3 0 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4

Bm F#m

Too long, try - ing to re -

TAB

7 7 4 4 4 4 7 7 4 4 4 4 4 0 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4

It's Escaped Your World

Moderato

C# F#m Bm

- sist it, you've just gone and missed it. It's escaped your world.

(P.M.)

TAB

1-1 3-3 1-1 3-3 1-1 3-3 1-1 3-0 2-2 2-2 2-2 2-2 3 4 0 4-4 4-4 4-4 4-4

[illegible][illegible]

Chorus

F#m C#7/G# F#m

Gtr. 3

Can you see that I am need - ing, beg - ging for so much more than you could ev -

Gtr. 4

let ring ...

mf w/light dist.

TAB

Bm F#m C#7/G#

- er give. And I don't want you to a - dore me, don't want you to ig -

TAB

F#m Bm E To Coda

- nore me, when it pleas - es you. Yeah and I'll do

TAB

C#7/E# F#m

Gtr. 3

- it on my own.

Bass arr. for gtr.

TAB

F#m C#

Gtr. 1

Gtr. 3 tapet

TAB

Verse

$F^{\sharp}m$ $F^{\sharp}$ Bm $F^{\sharp}m$

I have played in ev - ery

Bass arr. for gtr.

TAB

9-9-9-7-9-10-10-10-10-14-14-14-14-14-14-14-14-15-15-15-15-15-15-16

4 4 4 4 4 4 4

$C^{\sharp}7$ $F^{\sharp}m$ Bm $D, \text{ al Coda } \oplus$

toi - let, but you still want to spoil it, to prove I've made a big mis - take.

Gtr. 2

sul pont
let ring ...

Bass arr. for gtr.

TAB

4 3 4 3 2 3 2 2 3 0 4 4 4 4 4 4 4 4 5 2 5 2 3

$\oplus$ Coda $C^{\sharp}/E^{\sharp}$ $F^{\sharp}m$ $F^{\sharp}m^7$ D

it on my own. Yeah

Vocals w/heavy fx

TAB

1 2 1 2 1 2 1 0 2 2 2 2 2 2 2 2 3 2 3 2 0

E^7 $C^{\sharp}/E^{\sharp}$ $F^{\sharp}m$ $F^{\sharp}m^7$

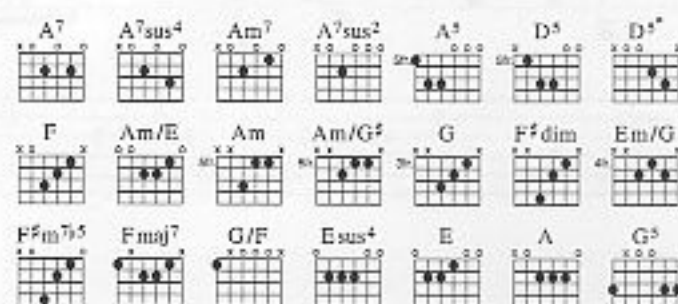
And I'll do it on my own.

TAB

0 0 1 0 0 1 1 2 1 2 1 2 1 0 2 2 2 2 2 2

Overdue

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[illegible]

A⁵ D⁵

TAB

A⁵ D⁵ F

Gtr. 3

let ring ...

mf w/clean tone w/tremolo

TAB

Verse

F Am/E

1. You need - ed it when I was a - - -
2. It does - n't mat - ter where I - - -

TAB

F Am Am/G[♯] G F[♯]dim F

way, and no mat - ter what I say, you'll nev - er for - get
have gone, I just can't af - ford to, pay for all

TAB

Am/E F Am Am/G[#] Em/G F[#]m⁷5

when I was - - n't there, so why should I care?
the mis-takes that you have made. It's a - bout time I was paid.

Gtr. 3
f w/dist.

TAB

Pre-chorus
Fmaj⁷ G/F

I'm young but I know that I'm a -

TAB

Esus⁴ E

roused. Yeah,

TAB

A G⁵ D⁵ A G⁵ D⁵

you know that I care. Yeah, you should have been there.

TAB

Yeah, _____ you know that I care. _____

A G⁵ D^{5*}

TAB

Yeah, _____ you should have been there. _____

A G⁵ D^{5*} 1.

TAB

1. cont. F 2.

Yeah, _____

Gtr. 3

mf w/clean tone

TAB

A G⁵ D^{5*}

Gtr. 2

you know that I care. _____ Yeah, _____

Gtr. 1

f w/dist.

TAB

12-12-12-12-12-12-14-14-15-15-15-15-15-15-14-14-14-14-14-14-15-15-15-15-15-15-14-14-14-14-14-14-12-12-14-14

A G⁵ D^{5*} sim.

you should have been there. Yeah,

(8^{va})

TAB

12-12-12-12-12-12 15-15-15-15-15-15 14-14 14-14-14-14-14-14 12-12

14-14-14-14-14-14 15-15-15-15-15-15 14-14 15-15-15-15-15-15 14-14

A G⁵ D^{5*}

you know that I care. Yeah,

(8^{va})

TAB

12-12-12-12-12-12 15-15-15-15-15-15 14-14 14-14-14-14-14-14 12-12

14-14-14-14-14-14 15-15-15-15-15-15 14-14 15-15-15-15-15-15 14-14

1. A G⁵ D^{5*}

you should have been there. Yeah,

(8^{va})

TAB

12-12-12-12-12-12 15-15-15-15-15-15 14-14 14-14-14-14-14-14 12-12

14-14-14-14-14-14 15-15-15-15-15-15 14-14 15-15-15-15-15-15 14-14

2. A G⁵ D^{5*}

you should have been there.

TAB

0 2 2 2 2 2 3 3 X 3

0 2 2 2 2 2 0 0 X 0

3 3 X 3

Showbiz

Lyrics & Music by Matthew Bellamy



114

N.C.
Bass arr. for gtr.

1.2.3.

Solo drums

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2

4. ²p[♯]m

1. Con - trol - ing my feel - ings for _____ too _____ long, _____

Gtr. 1

mf w/clean tone

TAB

2 2 2 2 2 2 2 2

4 4 4 4 4 4 4 4 4 4 4 4 4 4

* Chords implied by harmony

control - ling my feel - ings for...

Bass arr. for gtr.

Gtr. 1 tacet

Drums and bass tacet

TAB

too long, controlling my feelings for too long.

D

Fore - ing our dark - est souls to un - fold and forc - ing our dark - est souls.

Bm

Two gtrs. arr. for one

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

[illegible][illegible]

Dadd^{#11}

And they make me

TAB

Amaj^{7#5/C#} Bm

make me dream your dreams.

TAB

Bsus² F#m

And they make me

TAB

Dadd^{#11} Amaj^{7#5/C#}

TAB

Bm Bsus²

make me scream your screams.

F#m Gtr. 2

f w/distortion

Full ½ Full

Verse

Try - ing to please you for too long.

½ Full ½

D

try - ing to please you for too long and vis - ions of greed you wal -

Full ½ Full

Bm

low, and vis - ions of greed_ you wal - - - low

$\frac{1}{2}$ Full $\frac{1}{2}$

TAB

11 9 11 11 9 9 9 11 12 12 11 11 9 11 11 9

D Bm

vis - ions of greed_ you wal - - - low vis - ions of greed_ you wal -

B B B

Full ½ Full

TAB

9—11—12—12—11 11—9—11—11—9—11—12—12—11

Chorus

F#m

low. And they make me

TAB

11 9 11 11 9

Daddio
Carlos Santana

Key: G major (one sharp)
Time: 4/4

The score consists of a single melodic line in the treble clef and a guitar tablature line below it. The melody is written in G major and 4/4 time. It features a series of eighth notes, with a long phrase of 16 notes (8 measures) and a final phrase of 8 notes (4 measures). The tablature shows the fret numbers for each note, with a 'TAB' label on the left.

D

too long. And forc - ing my dark - est soul to un - fold, and

TAB 11 13 13 $\frac{1}{2}$ 11 11 13 14 14 Full 14 13 11 13 13 $\frac{1}{2}$ 11 9 9

Bm D

forc - ing my dark - est soul to un - fold and push - ing us in - to self

TAB 11 13 14 14 Full 14 13 11 13 13 $\frac{1}{2}$ 11 11 11 13 14 14 Full 14 13 9 9

D. S al Coda $\oplus$
With repeats

Bm

de - struc - tion, and push - ing us in to self de - struc - tion.

TAB 11 13 13 $\frac{1}{2}$ 11 11 11 13 14 14 Full 14 13 11 13 13 $\frac{1}{2}$ 11 13 11 9 9

$\oplus$ Coda

F $\sharp$ m Dadd $\sharp 11$ Amaj $\sharp 5$ /C $\sharp$

w/wah-wah

TAB 11 13 14 16 18 19 21 22
9 11 12 14 16 17 19 20

Bm Bsus² F[♯]m

8^{va}

Full

TAB

22	22	6	19	7	19	7	19	21	19	21	19	21	19	21	22	22	21
20	20	3	16	4	16	4	16	18	16	18	16	18					

(8^{va}) Dadd[♯]11 Amaj^{7♯5/C♯}

1/2 Full 1/2 Full

TAB

21	19	21	21	19	19	21	22	22	21	19	21	21	19	19	21	22	22	21

Bm Bsus²

Ooh...

(8^{va})

1/2 Full

TAB

19	21	19	19	21	22	22	22	21	19			

F[♯]m Dadd[♯]11

Ooh... Ooh...

Gtr. 1

let ring...

TAB

2	2	2	2	0	2	3	2	4		
2										

Amaj7⁹/C⁹

Bm

Ooh.

TAB

2 2 2 4

4 4 3 4 2

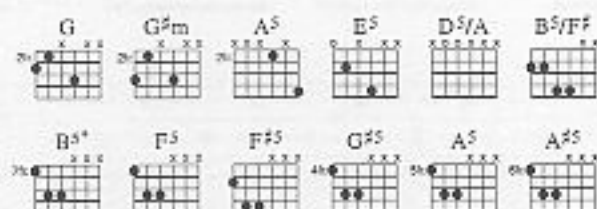
11 11

9 9

w/feedback and drums ad lib.

Sober

Lyrics & Music by Matthew Bellamy



♩ = 120
(B)

Gtr. 1

f w/distortion
w/pitch shift set one octave down

12	12	12	12	12	12	12	12	12	12	12	12
9	9	9	9	9	9	9	9	9	9	9	9

Verse (B)

1. Roy - al Ca - na - di - an blend - ed,
2. The wild tur - key's been cho - sen,

12	12	12	12	12	12	12	12	10	10	10	10
9	9	9	9	9	9	9	9	9	9	9	9

the spi - cy a - ro - ma had mend - ed me ma - tured for years
its ca - ra - mel nose could smell me. And Ar - bou - rier Jam -

12	12	12	12	13	13	13	13	12	12	12	12
9	9	9	9	9	9	9	9	9	9	9	9

and im - port - ed, in - to my glass you poured it.
 - e - son I love you the sin - gle malts come burn - ing.

TAB 10 9 10 9 10 9 10 9 12 12 12 12 13 9 13 9 13 9 13 9

Pre-chorus

G G²m

And you're the on - ly rea - son that I re - main

Gtr. 2
 mf w/slight distortion let ring ...
 Gtr. 1 cont. sim.

TAB 3 2 2 4 4 4 2 2

G

un - froz - en sup - pose it stands to rea - son

TAB 2 2 2 2 4 4 3 2 2 4 4 2 2

G²m Gtr. 4 A⁵

that you would turn on me.

Gtr. 3
 f w/distortion

TAB 2 4 0 7 - x 7 6 5 0 5 - x 5 4 3 0 0 0 2 2 4

sim.

TAB

You're _____ so so - lid _____ you're _____ so so -

TAB

- lid _____ it burns _____ in - side of me _____

TAB

'cause you're _____ so so - lid. _____ *To Coda* $\oplus$ E⁵ It

TAB

1. (B)

G G[#]m D⁵/A

burns in - side of me.

TAB

4 4 0 0 12 12 12 12 10 9 10 9 10 9

2 2 0 0 9 9 9 9 9 9 9 9

3 4 0 1

1. cont.

Gtr. 4 (Gtr. synth.)

w/pitch shift octave up

TAB

12 12 12 12 13 9 13 9 13 9 12 15 15 15 15

9 9 9 9 9 9 9 9 9 9

1. cont.

TAB

15 15 15 15 14 12 16 12 14 12

2.

B⁵/F[#]
Solo

Two gtrs. arr. for one

w/filter fx 1/2

TAB

4 4 4 8 7 7 7 0 6 0 4 4 4 8 7

4 4 4 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

First system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with six lines. The TAB includes fret numbers (7, 0, 6, 0, 4, 4, 4, 8, 7, 7, 7, 0, 6, 0) and a half-note (1/2) symbol. A 'B' is written above the first measure of the TAB.

Second system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with six lines. The TAB includes fret numbers (4, 4, 4, 4, 4, 4, 2, 2, 2, 2, 2, 2, 8, 7, 7, 7, 0, 6, 2, 6, 5, 0). A half-note (1/2) symbol is present. A 'B' is written above the first measure of the TAB. The system is labeled '(E) Gtr. 5' and 'Fig. 1 ... w/filter fx'.

Third system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with six lines. The TAB includes fret numbers (5, 5, 0, 4, 0, 0, 0, 0, 2, 2, 2, 2, 3, 0, 3, 3, 5, 0, 5, 7, 0). A half-note (1/2) symbol is present. The system is labeled 'N.C.' and 'Gtr. 3'. A 'B' is written above the first measure of the TAB. The system is also labeled '... end Fig. 1' and 'Gtr. 5 w/ Fig. 1'.

Fourth system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with six lines. The TAB includes fret numbers (0, 0, 0, 0, 2, 2, 2, 2, 3, 0, 3, 3, 5, 0, 5, 0, 0, 0, 0, 2, 2, 2, 2). A half-note (1/2) symbol is present.

B⁵*

F⁵ F⁵

G⁵ A⁵ A⁵ B⁵*

Verse

3. Roy - al Ca - na -

F⁵ F⁵

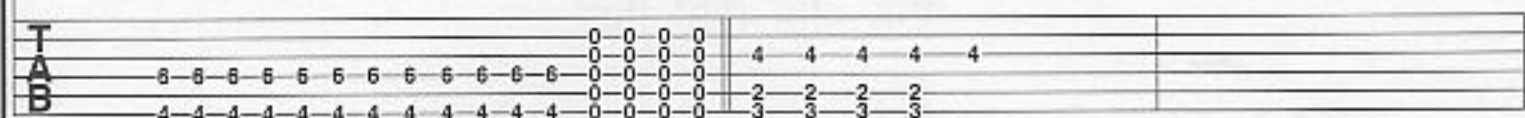
di - an blend - ed the spi - cy a - ro -

Pre-chorus

G

G^{#5}

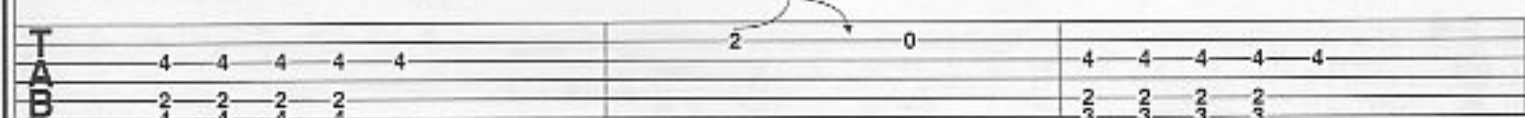
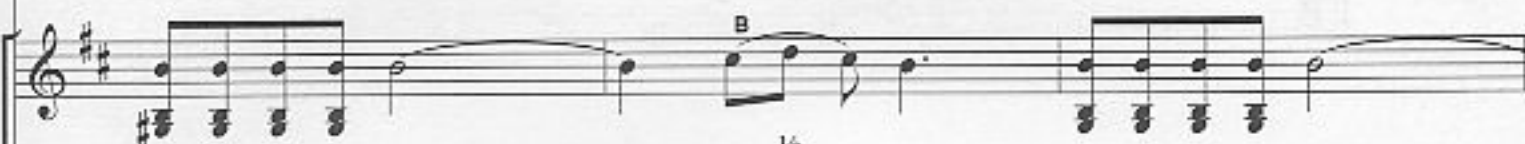
- ma had mend - ed me. And you're the on - ly rea - son



G^{#m}

G

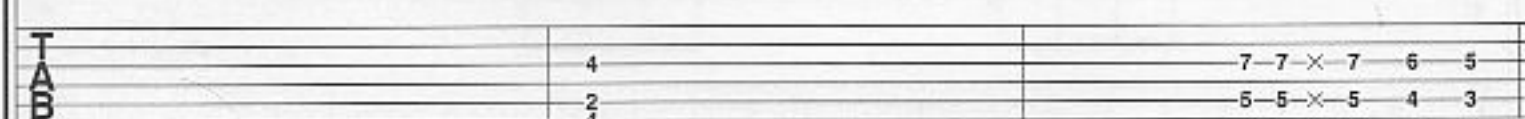
that I re - main un - fro - zen. Sup - pose it stands



G^{#m}

D.  al Coda 

to tell - son that you would turn on me.



 Coda

E⁵

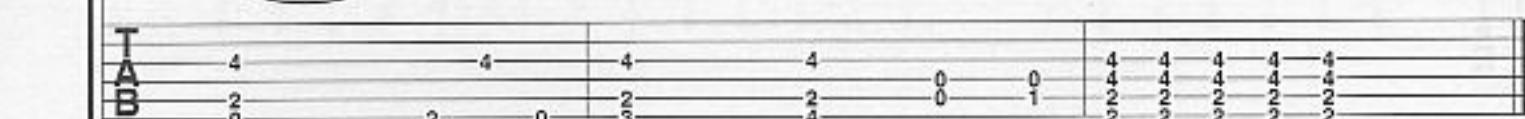
G

G^{#m}

D⁵/A

B⁵/F[#]

It burns in - side of me.



Sunburn

Lyrics & Music by Matthew Bellamy



Fig. 1
Piano arr. for Gtr.
(Live gtr. part)
mf w/clean tone

Em Amadd9 C Amadd9

7 8 9 7 8 9 7 5 5 5 5 8 8 8 8 7 5 5 5

9 7 10 7

Em Amadd9 C Amadd9

7 8 9 7 8 9 7 5 5 5 5 8 8 8 8 7 5 5 5

9 7 10 7

Verse
Em Amadd9 C Amadd9

1. Come waste your mil - li - ons here, se - cret - ly

7 8 9 7 8 9 7 5 5 5 5 8 8 8 8 7 5 5 5

9 7 10 7

Em Amadd⁹ C Amadd⁹

she sneers.

TAB

Em Amadd⁹ C Amadd⁹

An - oth - er cor - por - ate show a guilt - y con -

TAB

Em Amadd⁹ C Amadd⁹

science grows. 2. I'll

TAB

Verse Em Amadd⁹ C Amadd⁹

feel a guilt - y con -

3. Come let the truth be shared

Gtr. 3 2nd only

Gtr. 3 tacet 2nd

TAB

Em Amadd⁹ C Amadd⁹

science grows and I'll feel
(8^{up}) no one ev-er dared to break

TAB

12 12 12 12 12 12 13 14-12 12 15 17 17-15 19-17 12 13 14-12 12
14 12 12 12 14 17 17 12 13 14

[illegible]

2. NC.

84

ff w/dist., echo & pitch shift pedal*

TAB

12 9

12 9

12 9

12 9

* bring pedal up gradually until + 2 octaves

* bring pedal up gradually until + 2 octaves

Solo

 Au^{6+} (Q_{eq})

w/pedal set up 2 octaves
 Gtr. 2 w/ Fig. 2

sim.

TAB

12 9 15 14 11 14 12 11 11 9 8 11 8 5 4 2

xiii

Am⁶ Am⁷ Em^{*} Am⁶ Am⁷ Em^{*}

cancel pitch shift

TAB

9	9	12	11	11	9	8	8	5	4
(2) 7	7	10	9	9	7	6	6	3	2

Chorus

 Δm^6

And I'll hide from the world be-hind a bro-

Gtr. 2

Gtr. 3 tacet

TAB

Glc. 2

Grp. 3 locet

Em^{*} Am⁶ Am⁷

ken frame and I'll run

TAB

Em^{*} Am⁶ Am⁷

for - ev - er I can't face

TAB

Em^{*} Am⁶ Am⁷ Em^{*}

the shame and I'll hide from the world

Gtr. 4

Gtr. 2 w/ Fig. 2

TAB

Am⁶ Am⁷ Em^{*} Am⁶ Am⁷

be-hind a bro - ken frame and I'll run

TAB

Em° Am⁶ Am⁷ Em°

for - ev - er I can't face the shame.

12 14 15
9 11 12

Em

Piano cue⁹ (8va)

6 6 6 6 6 6 6 6

TAB

* Live gtr part - improvise around  Move shape around fretboard, w/pitch shift.

E (8va)

1.

6 6 6 6 6 6 6 6

TAB

2. (8va)

6 6 6

TAB

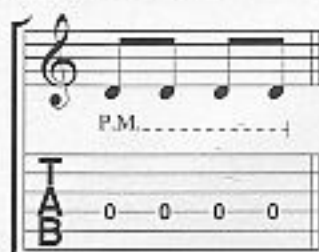
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

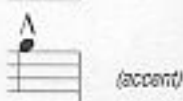


SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



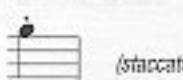
(accent)

- Accentuate note (play it louder).



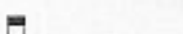
(accent)

- Accentuate note with great intensity.



(staccato)

- Shorten time value of note.



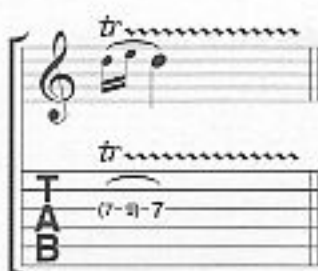
- Downstroke



- Upstroke

NOTE: Tablature numbers in parentheses mean: 1. The note is sustained, but a new articulation (such as hammer on or slide) begins. 2. A note may be fretted but not necessarily played.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



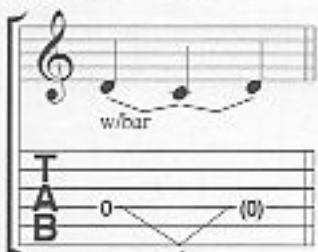
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



RAKE: Drag the pick across the strings indicated with a single motion.



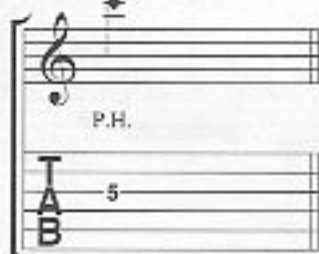
VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



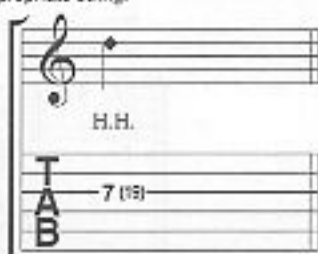
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



additional musical definitions

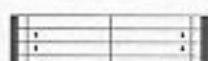
D.%. al Coda

- Go back to the sign (%), then play until the bar marked *To Coda* ⊕ then skip to the section marked ⊕ *Coda*.

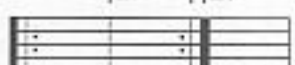
D.C. al Fine

- Go back to the beginning of the song and play until the bar marked *Fine* (end).
- Instrument is silent (drops out).

tacet



1. 2.



- Repeat bars between signs.

- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

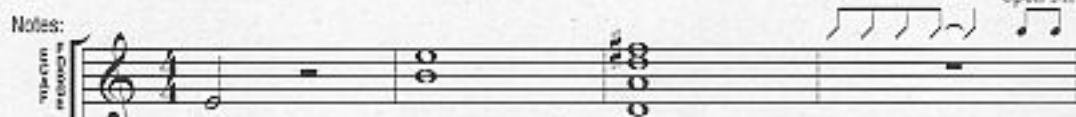
Guitar Tablature Explained

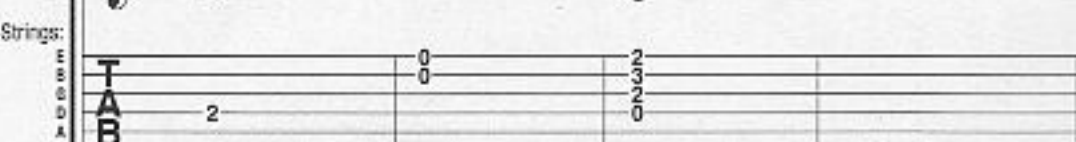
Guitar music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

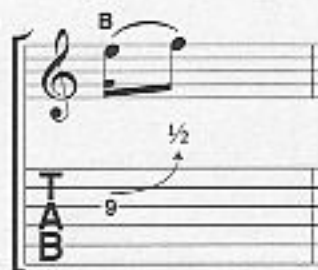
Notes: 

Strings: 

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).



WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).



GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.



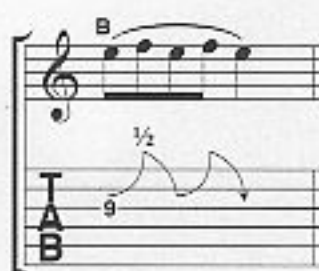
QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.



BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.



COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.



PRE-BEND: Bend the note as indicated, then strike it.



PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.



UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



BEND & RESTRIKE: Strike the note and bend as indicated then restrike the string where the symbol occurs.



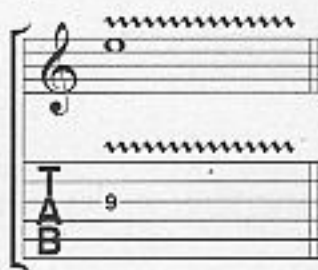
BEND, HOLD AND RELEASE: Same as bend and release but hold the bend for the duration of the tie.



BEND AND TAP: Bend the note as indicated and tap the higher fret while still holding the bend.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



NOTE: The speed of any bend is indicated by the music notation and tempo.

GUITAR TABLATURE & STANDARD NOTATION ARRANGEMENTS COMPLETE WITH CHORD SYMBOLS & LYRICS

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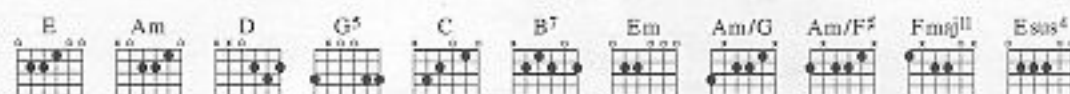
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FOR VOICE & GUITAR IN STANDARD NOTATION & GUITAR TABLATURE
INCLUDING LYRICS & CHORD SYMBOLS

Unintended

Lyrics & Music by Matthew Bellamy



Intro $\text{♩} = 70$

E

Gtr. 1 (acous.)

mf let ring...

B7

Verse

E

1. 4. You could be my
2. You could be the
3. First there was the

Am

D

G5

un - in - tend - ed, choice to live - my life ex - tend - ed
one who lis - tens to my deep - est in - qui - si - tions.
one who chal - lenged all my dreams and all my bal - ance.

C B7 To Coda ① 1.3 E

You could be the one I'll al - ways love.
 You could be the one I'll al - ways
 She could nev - er be as good as you.

TAB

1.3. cont. 2. E

love.

TAB

Chorus Am D

I'll be there as soon as I can, but I'm bu - sy mend -

TAB

G5 C B7

- ing bro - ken pie - ces of the life had I had be - fore.

TAB

E

TAB

$\oplus$ Coda

E Em B⁷

love.

TAB

E Am D

I'll be there as soon as I can, but I'm busy mend-

TAB

G³ C

- ing bro - ken pie - ces of the life

TAB

B⁷

1. E

had be - fore.

TAB

This system contains the first three staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a B7 chord and a first ending bracket labeled '1. E'. The lyrics 'had be - fore.' are written below the staff. The middle staff is a piano accompaniment in treble clef. The bottom staff is a guitar TAB in treble clef, showing fret numbers for the strings.

2. E

Am

Be - fore you.

TAB

This system contains the next three staves of music. The top staff continues the vocal line with a second ending bracket labeled '2. E'. The lyrics 'Be - fore you.' are written below. The middle staff continues the piano accompaniment. The bottom staff continues the guitar TAB.

Am/G

Am/F#

Fmaj¹¹

Ooh ooh ooh ooh ooh.

TAB

This system contains the next three staves of music. The top staff features vocal lines with the lyrics 'Ooh ooh ooh ooh ooh.' and is marked with chords Am/G, Am/F#, and Fmaj¹¹. The middle staff continues the piano accompaniment. The bottom staff continues the guitar TAB.

Esus⁴

E

TAB

This system contains the final three staves of music on the page. The top staff features a long vocal line with a slur, marked with chords Esus⁴ and E. The middle staff continues the piano accompaniment. The bottom staff continues the guitar TAB.

Uno

Lyrics & Music by Matthew Bellamy



Intro ♩ = 112

N.C.
Gtr. 1

Ad lib distortion & pitch shift pedal

f w/distortion

TAB

Em

TAB

Am

TAB

B7 Am Em

TAB

B⁷ **Emadd⁹**

no - thing to me that you blew this a - way 'cause you could have
 know what you've done but I'll give you a clue you could have

Gtr. 3 (2nd only)
mf w/clean tone & phrasing

TAB

Em **Am**

Gtr. 1

been num - ber one if you on - ly found the time and you could have
 been num - ber one if you on - ly had the chance and you could have

strum behind bridge

TAB

B⁷ **Am** **Em**

ruled the whole world if you had the chance. You could have
 ruled the whole world if you had the time.

Gtr. 1 *f* w/distortion

TAB

Chorus

Em

been num - ber one and you could have

TAB

9 9 9 9 x 9 9 x 9 x 9 7 9 9 9 9 x 9 9 x 9 x 9 7

7 7 7 7 x 7 7 x 7 x 7 5 7 7 7 7 x 7 7 x 7 x 7 5

Am

ruled the whole world and we could have

TAB

9 9 9 9 5 9 9 9 9 7 9 9 9 9 9 9 9 9 9 8 8

7 7 7 7 3 7 7 7 7 5 7 7 7 7 7 7 7 7 7 8 8

B⁷

Am

1.
Em

had so much fun but you blew it a - way.

TAB

6 6 6 x 8 8 8 8 8 8 x x 5 5 5 5 5 5 5 5 5 5 5 5

6 6 6 x 6 6 6 6 6 6 x x 3 3 3 3 3 3 3 3 3 3 3 3

w/pitch pedal

1. cont.

Gr. 2

Am

mf w/clean tone & tremolo

bend neck

TAB

4 3 2 2 3 2 0 2 3 2 2 0 0 -1/2

1. cont. B⁷ Am Em Emadd⁹

2. You're still

TAB

0 4 3 2 2 3 2 0 2 3 0 4 3 2

[illegible]

been num - ber one and you could have

[illegible]

had so much fun but you blew it

B7 Am

TAB

[illegible]

The 'Outro' section of the song is shown in musical notation. It consists of three measures. The first measure is labeled 'Outro' and the second measure is labeled 'Am'. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the bass line is indicated by a 'TAB' (Tape) label. The melody features a series of eighth notes and a final measure with a whole note and a cross symbol. The bass line is indicated by a 'TAB' (Tape) label and shows fret numbers (11, 10, 9, 11, 10, 11) and a cross symbol.

The second system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The lyrics 'The Sound of Silence' are written below the staff. The system is divided into four measures, each with a chord symbol above it: B7, Am, Am, and Em. The first measure contains a whole note chord, the second and third measures contain half note chords, and the fourth measure contains a whole note chord. The lyrics 'The Sound of Silence' are written below the staff, with 'The' under the first measure, 'Sound' under the second, 'of' under the third, and 'Silence' under the fourth.